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Dear Classroom Teacher

One of the most gratifying aspects of publishing the new JUNIOR ARTS & ACTIVITIES has been the hundreds of letters received in recent months commending our new editorial policies. These letters serve as further proof that there was, and continues to be, a real need for a monthly magazine which reviews art education activities in our schools today.

One teacher writes, "The many fine photographs of children's work — and children at work — are of great help to our teachers. How refreshing it is to see what children have been able to do with a project rather than be shown drawings of what some teacher *thinks* they should do!"

Another writes, "For the first time we can see what children all over the nation are accomplishing in their public school art programs." The editors of JUNIOR ARTS are most pleased with the way contributions have been coming in from all sections of the country. Within the past year, teachers from more than half our 48 states have written articles for JUNIOR ARTS. This is further evidence of the fact that JUNIOR ARTS & ACTIVITIES has been accepted as the nation's leading art education magazine for public school teachers. Again and again public school systems tell us, "We're changing to JUNIOR ARTS AND ACTIVITIES because in it we find the kind of material we need to help us in our school art programs."

How can YOU help to keep JUNIOR ARTS coming to you and your school? First, mention JUNIOR ARTS to firms from which you purchase your art materials. Tell them what you think of our publication. It is no secret that we need their advertising if we are to keep JUNIOR ARTS *our* magazine. Second, submit articles to us concerning art activities which you think will be of interest to other teachers. And third, keep your subscription up to date and encourage other teachers and teachers-in-training to subscribe.

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F. Louis Hoover



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Arts and Activities

CREATIVE ACTIVITIES FOR CLASSROOM TEACHERS

Volume 33
Number 1

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A Clay Sculpture by Willis McCord, age 8

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EDUCATIONAL
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ART IN THE SECOND CITY

Despite vastness of Chicago's school system, art program emphasizes individual child.

By ANN M. LALLY

Director of Art
Chicago Public Schools

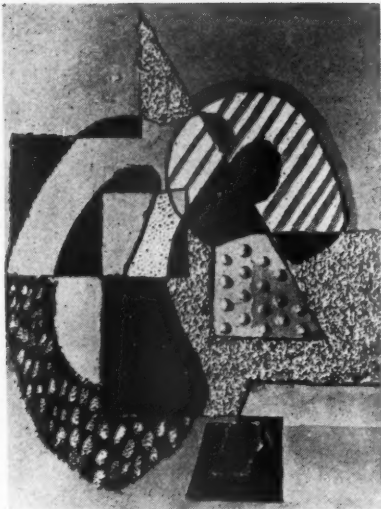


Photographs by
Chester Garsiki

Skyscrapers, frame cottages, the sweep of wind across Lake Michigan, broad boulevards, the twisted olive green of the Chicago River, smoking factories, the cacophony of "L" trains and railroad cars — all the sights, sounds, and smells of the big city constitute the everyday experiences of Chicago's children. Over 300,000 boys and girls are engaged in creative art activities between kindergarten and tenth grade in the Chicago public schools and close to 8,000 teachers work with them at all levels in self-contained classrooms and, at the upper grade level in some schools, in art rooms.

Chicago's art program is founded on the premise that although experience, real or imaginary, provides the raw material for creative productivity, it is the difference in quality of reaction which determines the individuality of art expres- (continued on page 11)

EXHIBIT FROM CHICAGO



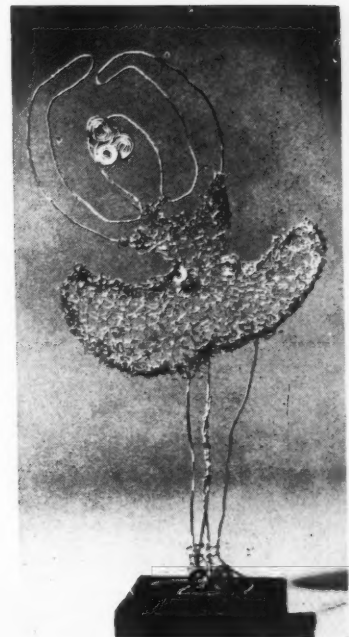
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(1) Muslin chair backs designed by primary children decorate lower grade classrooms. (2) From split peas, pencil shavings, corrugated paper, textiles and paint, a ninth grader evolved a stimulating applied design. (3) Fresh interpretation of Chicago's residential roof tops is by a seventh grade student. (4) Primary child's painting exemplifies directness in handling paint and brush. (5) "Ballet Dancer" in wire and wood comes from an upper grade classroom.



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EXHIBIT FROM CHICAGO

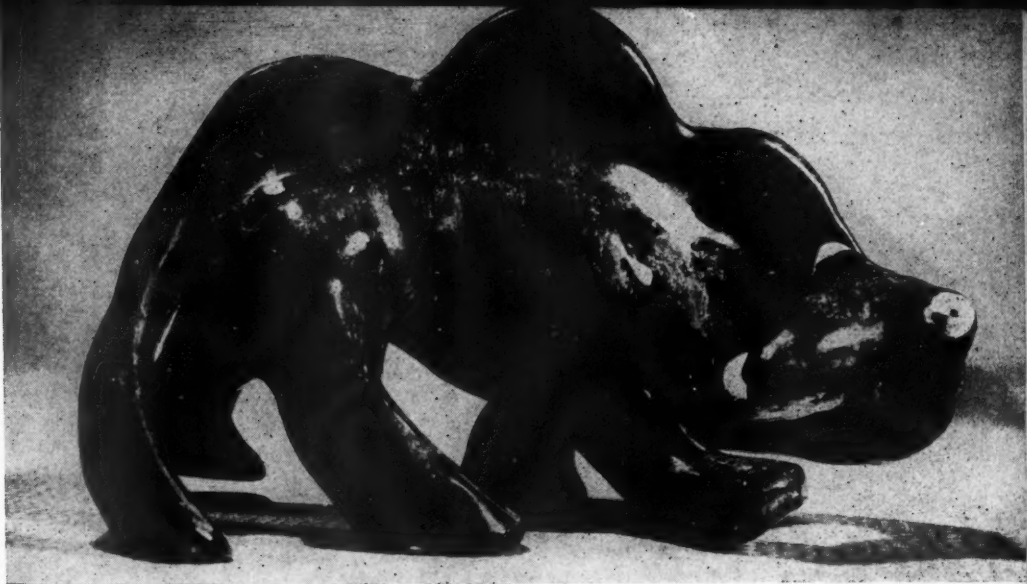
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8



(6) The first dab of paint on paper opens a new world. (7) Painting's fun in kindergarten even though a bit splashes in one's eye accidentally. (8) Fifth grader titles tempera painting "Fishing's fine!" (9) Roger Reiser, Grade 3, painted this striking composition. (10) Young children's work frequently reflects scenes from everyday living.

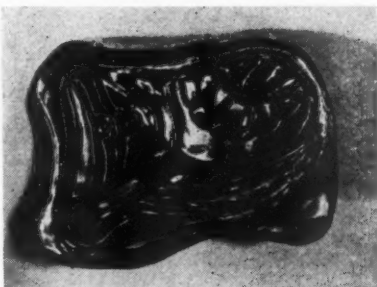


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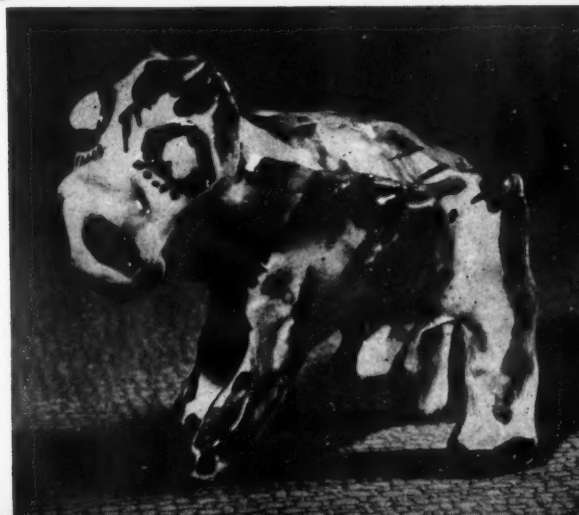


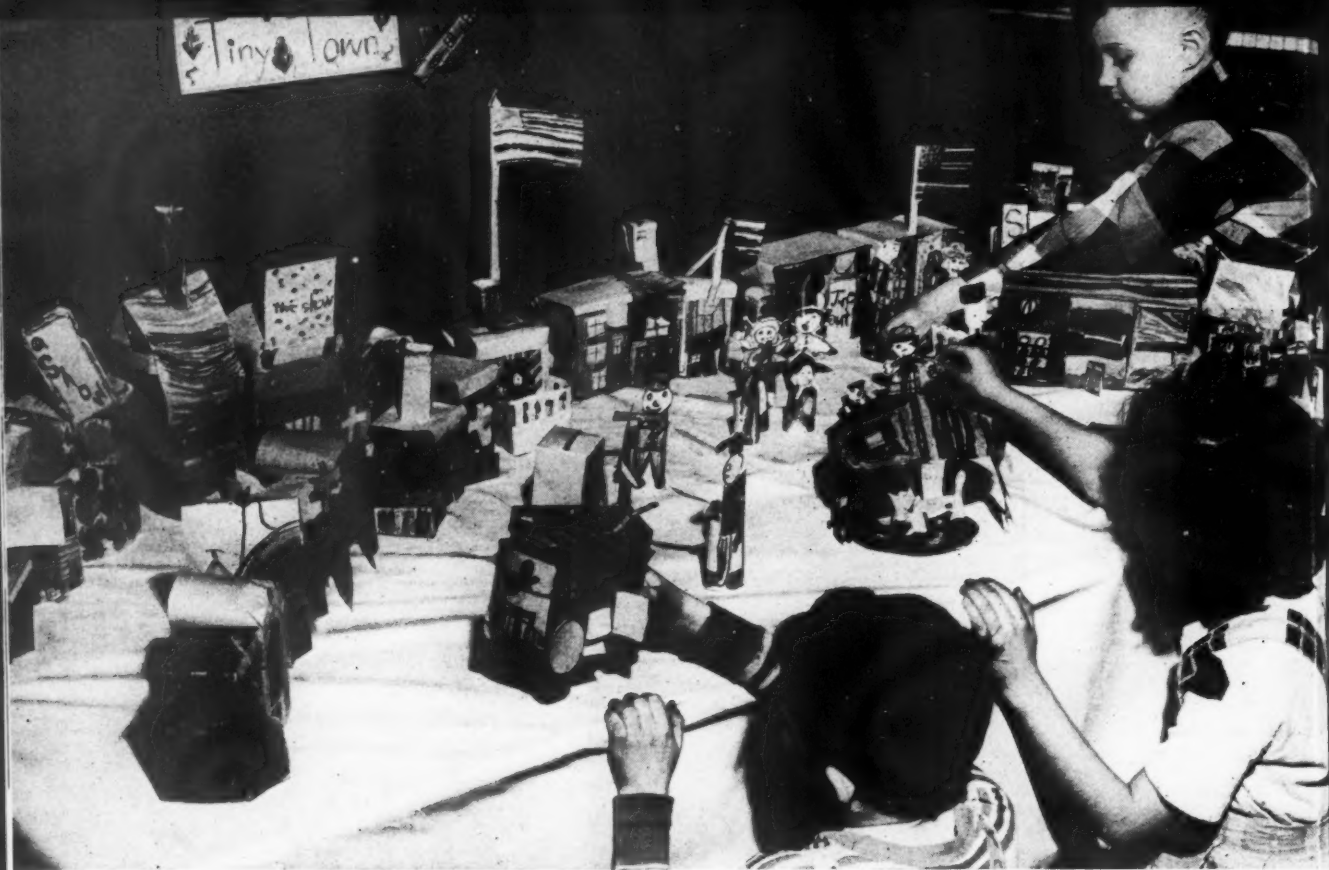
(11) Many upper grade youngsters engage in modeling in clay. Some of the group at left are decorating bisque fired pieces preparatory to second firing. (12) Ceramic creature of rhythmic design is red firing clay glazed with blue. (13) Free form ceramic plaque was done in an upper grade. (14) Imaginative clay figure is by a fifth grader.

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EXHIBIT FROM CHICAGO



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(15) After studying their local community, a primary class created a wonderful "Tiny Town" of oo. A six-year-old child cut her "Christmas Angel" from manila paper and decorated it with crayon and tinsel. (17) A "Fantastic Animal" was developed from boxes and paper.



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sion. This respect for original interpretation is reflected in the unique character of every child's work. That art experiences are normal to and needed by all individuals is another essential understanding.

Chicago teachers are anxious to know how children feel about particular experiences. This knowledge of child sensitivity and growth is frequently built up through an observation of the child as he engages in creative pursuits.

Pictorial expression is perhaps the commonest creative art activity found in the schools of this city. The young child's drawings and paintings are spontaneous and free. Scribbles and irregular color swatches soon give way to such recognizable objects as figures, houses, flowers, and toys. Some of the earliest compositions of primary children are portraits of themselves with mother, father, sister, or brother. The presence in even the youngest child's pictures of members of the family group is deeply significant, for in succeeding years at all grade levels illustrations of family life constitute an important segment of the total pictorial output of children and young adolescents. As the experiences of children broaden they record a greater number of interpretations of life in school, on the playground, and in the community, and their pictorial expressions reveal many interesting people they have gotten to know in their own neighborhoods.

(continued on next page)



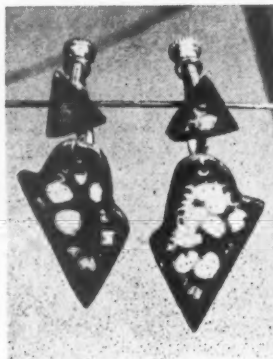
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(18) Every facility of an upper grade group is challenged by the construction of a large stage and string puppets. (19) By gluing string to paper, a ninth grader developed a design of remarkable motion and power.

18



EXHIBIT FROM CHICAGO



20



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(20) Earrings of enamel on copper are the work of a ninth-grader. (21) Using only a nail and a hammer, another ninth-grader decorated this bracelet. (22) Carved from natural fire brick, this is the work of an eleven-year-old. (23) Insulating material carves so easily that a sculpture can be completed in a single class period. (24) An eighth grade class made unusual costumes of paper bags from grocers and cleaners, decorating them with a wide range of tempera colors. (25) and (26) Wire, metal and wood construction have become extremely popular design approaches among Chicago's young people.

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Unusual activities such as shows, a trip to the zoo, or a visit to an outstanding display such as one of the many at the Museum of Science and Industry will frequently result in startlingly original interpretations in crayon, chalk, or paint. Some of Chicago's upper grade children record a fairly literal memory drawing of the activity; others design with greater originality by adding and subtracting features at will. Almost all children tend to heighten the colors found in an actual setting.

Chicago teachers are attempting to create a classroom climate in which the very air is charged with confidence in the ability of the child to express his reactions in his own way. Since there is no single way in which all boys and girls create, teachers have learned that they must be tremendously versatile, as well as kindly and sympathetic.

Teachers have also discovered that how well the children work will depend to a great extent upon the quality of their motivation. Free discussion of ideas, sharing of experimental findings, and continuous evaluation of his own work by the child as he progresses are a part of the total teaching and learning situation. Enthusiasm for the child and for any evidence of his creative growth is essential on the part of the teacher.

At all levels in the Chicago public schools children are given an opportunity to produce creative crafts. The pliable character of clay and the few tools needed to evolve three-dimensional forms make it almost universally appealing. Here, as in all other areas of creative art work, the teacher's concern with the final product does not hamper the child's exploratory pleasure in the medium. Some Chicago schools now



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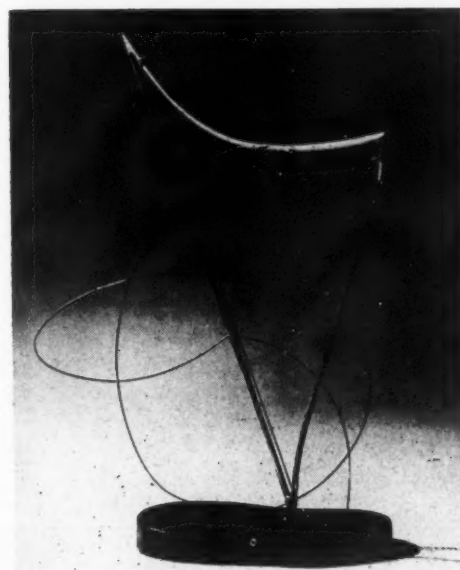
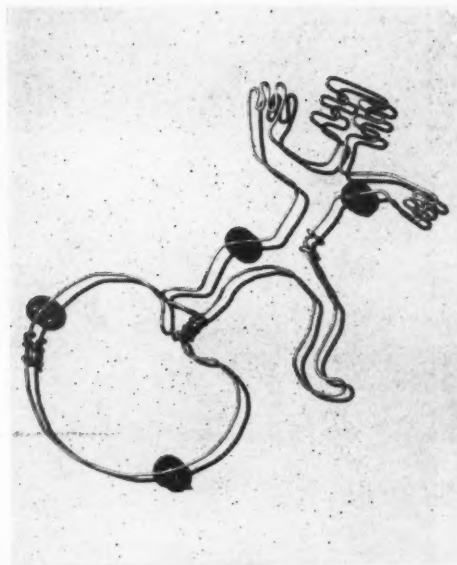
have their own ceramic kilns and other schools fire their pieces in kilns set up in the 22 district art center workshops through the city.

Paper mache modeling is a craft enjoyed at all levels in the Chicago Public Schools. Its popularity springs from the fact that paper mache can be prepared easily from materials at hand in every classroom. As children become more proficient in handling modeled paper forms, they frequently wish to experiment with the use of clay foundations and wet strips of paper in constructing many small objects. From here it is an easy step to designing built-up toys, animal figures, and props for stage scenery. Quantities of rolled or crunched dry paper, wire, and at times a variety of boxes, are utilized by young designers in building up foundations for these larger pieces.

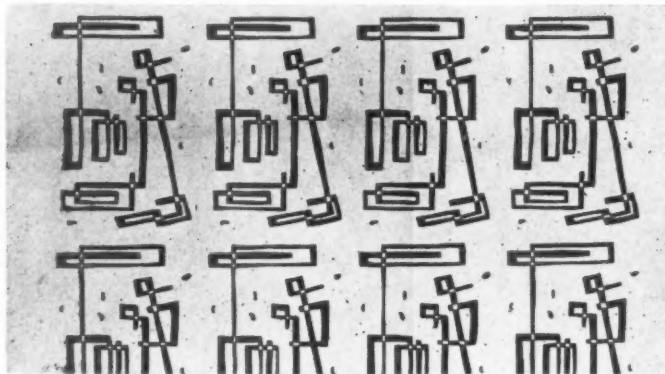
Puppet-making frequently follows experiences with clay and paper mache. Children make hand puppets as low as kindergarten level while beautifully designed jointed puppets are developed in many middle and upper grade rooms.

Carving in plaster, plastic, composition foam glass, and wood is becoming increasingly popular as teachers become more aware of the tremendous satisfactions children derive from these experiences. Tools for carving range from twigs and nails to well-sharpened knives and incising tools. In the past five years Chi-

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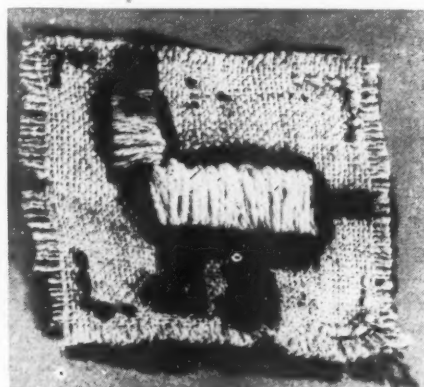
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Chicago children's carvings have become simpler and less literal. Evidence of growth in the child's understanding of the unique possibilities for design inherent in each material is to be found at all levels.

Chicago children are tremendously interested in designing three-dimensional constructions. Stables, mobiles, wire sculptures, and metal constructions are extremely popular. Coping saws, drills, pliers, hammers, and files are being used more and more frequently in art classes where activities of this type are under way. A lively interest in hand printing processes is found in many schools. The making of mono-prints, block printing, and silk screen printing have the widest appeal. Children in the third grade of some Chicago schools make their own silk screens of box tops, masking tape, and fabric. With reinforced cardboard squeegees many vital designs have been translated at this level to paper and textiles.

Enameling on copper is currently providing middle and upper grade youngsters with new and exciting approaches to jewelry design. More and more girls and boys are being stimulated by the creative possibilities of weaving with paper, raffia, string, yarn, thread, and other materials. Creative stitchery and applique are found in many art classes, while mask-making and the designing and construction of original costumes and scenery for plays, pageants, or classroom dramatizations are frequently observed activities.

Appreciation of art is directly related to the creative teaching process at all levels of instruction. The Chicago public schools own many good art movies and are about to begin servicing all schools with 2 x 2-inch slides related to art activities. The Chicago Public School Art Society has helped many schools share the cost of buying good (continued on page 42)

(27) Silk screened textile was designed and printed by an eleven-year-old child. (28) There is a lively interest in hand-printing processes in all grades. Here eighth-graders blockprint on paper and textiles. (29) A seven-year-old's embroidered design is direct and modern.

FEAR

IS YOUR ENEMY

Fear of unorthodoxy, fear of being original — that is the
greatest single shackle on creativity.

By **GRETCHEN GRIMM**

Chairman, Art Department
State Teachers' College
Eau Claire, Wisconsin

When I learned to swim I was very young. No one "taught" me how. I was taken out in a boat and literally thrown into the lake. I swam and I have been swimming ever since. I guess I knew I *had* to swim and my innate capacity for swimming took hold. It is like my dog. No one ever taught her to swim and yet from the first day I had her she has loved the water. She swims out to depths many times over her head with no hesitation because she has no fear.

And so it is with art. The greatest enemy of real creativity is fear. Innate ability and inborn creative capacity are within us all but we are *afraid* even to try to use them. We take the weak way out, the easy way—we try to "copy" or try to repeat something someone else has already done. This is not creating; it is not art. It is a product of our fear of the use of our own inborn gift of creativeness. Somehow, sometime, we must conquer this fear to gain an overwhelming belief in ourselves and our own capacities. No one can teach us this. We must learn it through continued effort, trial and error. It is somewhat the same idea as comparing painting and photography. Comparing the camera and the brain is what it amounts to. It cannot be done. The brain is greater than the camera and cannot be compared with it. Because we have a brain we need not copy but we may go full speed ahead in our own creative manner, developing art work which is "all ours" and which is worthy of that brain from which it was born. No one can teach us this and without courage and faith in ourselves we will never succeed.

It matters not the project nor the age. We have the gift, we have the brain; now we need the courage. Little children have it. I cannot recall one who fears art work. They seem to have unlimited

Children do not fear art work. They have unlimited confidence in themselves. How do they happen to change?





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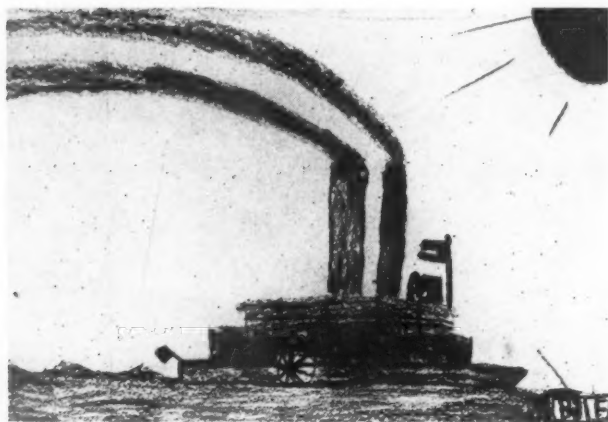
confidence in themselves. One feeds the other — confidence and courage; courage and confidence. They go hand in hand.

We have all seen little children draw, cut, paste and model. They proceed without hesitation and apparently with little need for direction. They are not, as a rule, even slightly interested in copying the work of another. In fact, they are quite oblivious of the people around them. I have no trouble even with the flash camera around kindergarten and pre-kindergarten children. They are rarely interested in any other developments about the room when they are engrossed in an art project.

I can remember giving modeling clay to a two-year old girl. She had never used it before and was fascinated. She remained entranced with the clay and its action for over an hour. Even a treat to soft



2



(1) Intent on creating, it would be difficult to break in on their concentration. (2) The child who drew this side-wheeler was not afraid to use his imagination. (3) Why not draw in the wind and the rain and a brightly striped umbrella? No reason at all, and this child did. (4) Water color gives pause to many adults — but not to the confident, interested child.



drinks did not interest her. Yet she had never worked with clay before and she was not, in any sense of the word, afraid of it or its outcomes. And, surprising as it may seem, her outcomes were interesting. She had been given no directions, no pattern of style or result to follow and of course no domination by adult conceptions. She *created!* She created because she had no fear, because she was too young to be inhibited by unpleasant associations which might result in fears.

When and how do these fears come?

They come, unfortunately, to most every one, and also, unfortunately, they come too soon. In most cases they come this way: When the child is living in his realm of individual life without having associated himself with his environment, outside influences do not seem to hurt him. His shell is tough and influences which lead to inhibitions do not penetrate.

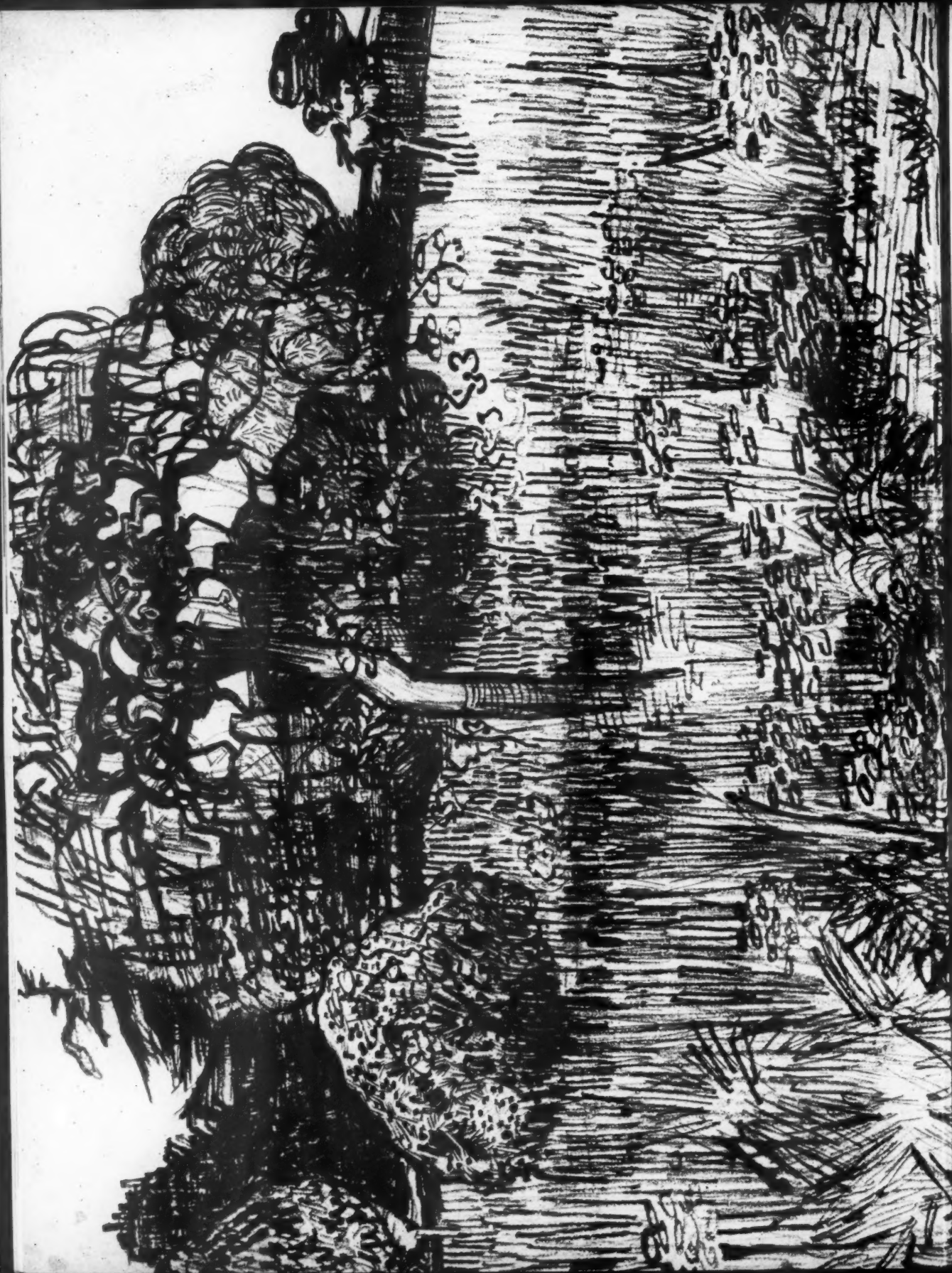
A little later, however, as he becomes aware of his environment and his own relation to his environment, his "shell" must become softer and the things people do and say become significant and influential. If


these things are of an unkind nature to this "believing soul," it will hurt and will leave its mark.

"No, Bobby, that is not the way to draw a tree. *This* is the way to draw a tree." Adult imposition of the adult mind onto the beautiful creative mind of our child. "See, Bobby, Jane's drawing is better than yours." So Bobby looks; finds Jane is commended. Bobby also seeks the compliment and so the copy work begins.

It is the adult phrases of "no, no, not like that; like this," "see how Jane does it," "do it like this," etc. that start our fears. And immediately the quality of our creative ability is on the decline. Creativity no longer flourishes when fear enters.

And now we come to the adult. Fear in adults has been so highly developed and so lavishly nurtured that it rules and dominates creative attempts and kills every spark of courage to be creative. Adults seek patterns and directions. They are completely afraid to proceed without help, or they copy and are miserably unhappy if their work is viewed by others — all because they fear! What is (continued on page 50)





TREE IN A MEADOW—van Gogh

ART APPRECIATION SERIES

FOR YOUR BOOK-KEEPING BOARD

Vincent van Gogh is one of the great names in the history of art, and yet his career was one of the shortest. He was born in 1853 in the Dutch province of Brabant and was a painter for only 10 years. Half of these years were devoted almost entirely to drawing.

Vincent was the oldest of six children. His early youth was a happy one. He liked to read, to play jokes on his brothers and sisters, and to wander in the pine woods which surrounded his village.

As a young man he considered the possibility of several careers including those of art dealer and preacher. He was successful with neither and at the age of 24 decided to devote his life to painting. From this time until the end of his life he received a small allowance from his devoted brother Theo.

The following years were lonely but productive ones for the young artist. He had few friends and these often found it difficult to understand him. He turned out hundreds of brilliant paintings and drawings which found no buyers. In fact, only one canvas was sold and only one critic wrote enthusiastically about his art prior to his death. Today, of course, his works are much desired and hang in the world's greatest galleries and museums.

We know Vincent greatly admired Japanese brush drawings. **TREE IN A MEADOW** is an example of the strong, highly original style he developed. It was done with ink and a reed cut in the shape of a quill.

TREE IN A MEADOW
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2

(1) The glass was fired in an electric kiln in the same manner as clay objects. At 1500° the enamel fuses to the glass. (2) and (3) Some of the students created line designs which used the human figure.



1



3

A group of eighth and ninth grade students at Smith High School in Atlanta, Georgia, has been firing enamels on copper to make enameled jewelry. "What is enamel?" the students asked. Learning that it was ground glass, two of the more venturesome girls decided to try melting enamel on glass.

By chance, long narrow strips of window glass about 1½ inches wide had been collected and placed in a box with other salvage materials to be used for art projects.

The boys were asked to help cut the glass into blanks for jewelry. They soon found that a glass cutter from the dime store is a good tool to have. One hard clean cut on one side would cause the glass to break in a smooth fracture if dropped sharply over the edge of a yardstick onto a table.

Pieces of glass were cut to size for brooches and pins. The enamel was dampened with water and pushed about on these pin blanks to make designs. Allowing some of the glass to show through lent variety to the designs.

The pins were placed flat on kiln shelves which had been painted with kiln wash to keep the glass from adhering. No piece was allowed to touch another. No edges projected beyond the shelf since the glass would bend over the edge when melting.

The glass was fired in an electric kiln in the same manner as clay objects. The heat was brought up to 1500° at which temperature the enamel and glass fused. The kiln was turned off to cool over night since the glass must be thoroughly cool before being exposed to the air. *(continued on next page)*

enameling on glass

The idea originated with the students themselves and was a fine example of creative experimentation.

By MARY S. FLUKER

Art Instructor
Smith High School
Atlanta, Georgia

This project was great fun for the students, but it was felt by both students and teachers that something better could be developed with the process.

An automobile glass company donated boxes of plate glass which it was discarding. The sheets of glass were of uniform sizes, approximately 5 x 7 inches and 6 x 6 inches. These sizes suggested the possibility of making glass tiles.

Some of the more timid students drew around the squares of glass on paper to get a preliminary pattern of the shape. Then they experimented with paint or crayons to create line designs which would fit the space. Most students made several designs before choosing the best one which was then placed under the glass. With a small paint brush dipped in glycerin, the design was traced onto the glass. Then the glass was sprinkled with dry powdered enamel

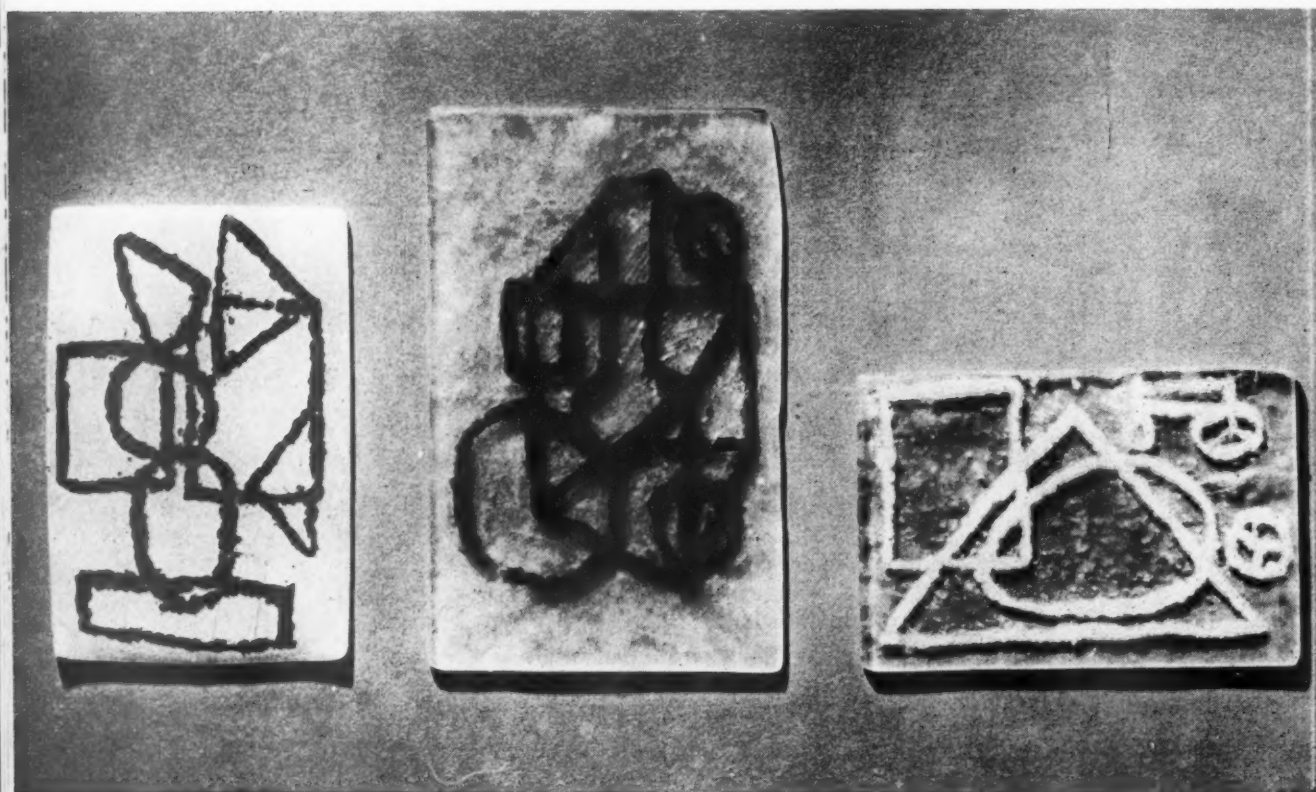
and the excess enamel shaken off. The glycerin held the enamel to the line design.

This was a faster process, and now the bolder designers painted the clear glycerin directly onto the glass with no preliminary drawings. The designs took on a distinctive freshness and spontaneity.

The same procedure was followed for baking the tiles as was used for the glass jewelry.

When the heated glass had cooled, it had lost its shine and taken on a milky translucence which was a fitting background for the glowing enamels.

Many variations may be found by imaginative students and teachers. Colored plate glass or ridged glass tiles might be used. Broken bits of colored glass can be fused to the tiles if enamels are not available. Also small unground lumps of enamel may be added to the designs for textural interest.





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When well designed, the decorative tile is always useful and ornamental. But there are other possibilities such as Christmas transparencies in which the glass suspended by wire or cord to a window frame glows with the richness of stained glass. Transparent enamels are available at many art supply houses. However, many of the opaque enamels take on a rich translucence when fused to the glass.

This design problem is simple enough for younger children. Even fifth and sixth grade students may learn the simple process of glass cutting and designing within a limited space. Most professional glass cutters will give you some easy pointers for glass cutting such as were given us at a picture framing establishment and at the automobile glass company. Some of the suggestions were: (1) use a T-square for straight lines, (2) never cut over the same line twice, and (3) dipping the cutter in mineral spirits or kerosene oil gives a better cut.

Our boys became experts at cutting glass with very little practice, and so can yours. Our students gained a great deal of satisfaction from turning ordinary materials into beautiful and useful objects. And so can yours. •



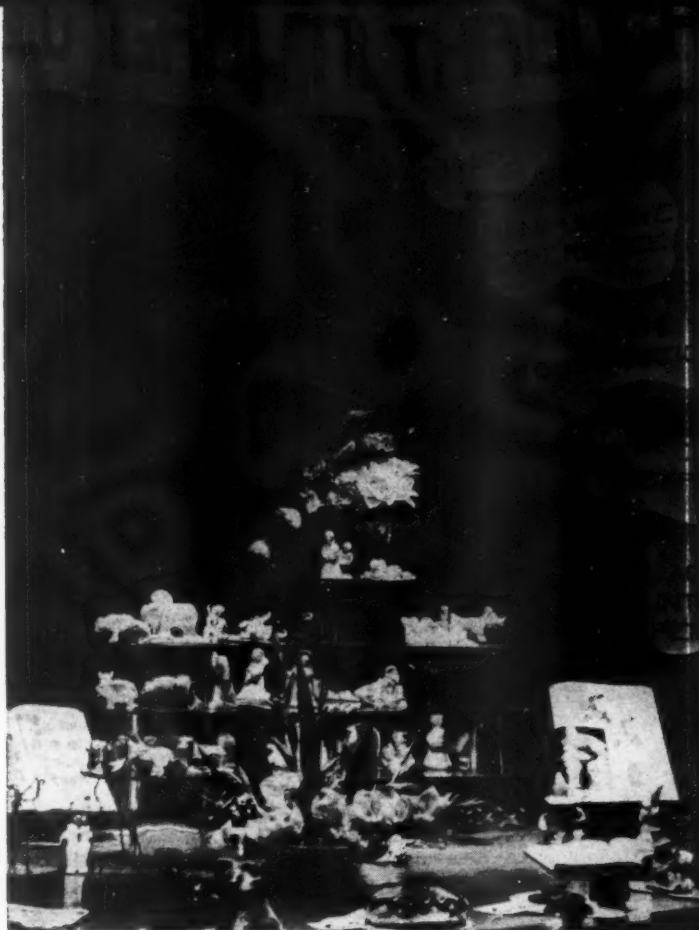
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(4) and (5) Abstract line designs in glowing yellows, blues and greens were carefully planned to fit the rectangular shape of the glass tiles. (6) The enamel was moistened and pushed around on the glass surface to form varying designs.

CHILD ART ON MAIN STREET

By **CONSTANCE RACHT**

Art Consultant
Elkhart Public Schools
Elkhart, Indiana



A sign in one of the windows expresses this theory of child art: "Art is a re-interpretation of personal experience. The child has an experience, thinks about his experience, feels his experience, then says something about it. This very personal expression may be a story, a play, a song, a picture, a design. A copy of nature is not art because it lacks re-interpretation. Likewise, adult symbols for art are not sincere expressions of the child's real feelings. Child growth in art is a natural development."



What better way to tell the community about your art

program than by displays in the store windows of your downtown merchants?

One day last May store windows in downtown Elkhart, Indiana, burgeoned forth a display of spontaneous art work by the children of Elkhart public schools. A group of merchants had listened to our plan for awakening public interest in the growth of our children through creative art and the windows of seven stores were loaned to us for one week.

Our theme was "Growth of the Child Through Art" and our presentation was interpretative — not only to show mere exhibits of children's art work. No names appeared on the items exhibited

nor were the names of any of the schools visible. Each store window was dedicated to a specific medium such as paper mache or puppets. One illustrated the ingenious use of waste materials in grades 1, 3 and 6.

These exhibits were not the work of only talented children. Instead, they were honest cross-sections of the average work being done in our thirteen public schools. We succeeded, we believe, in achieving a realization by the public, parents and ourselves of what mutual support and understanding can accomplish in a creative art program. •

The displays emphasized program's theme that child growth in art is a continuing process.



help them be INVENTIVE



Pride of accomplishment is written on the faces of third grade children who created mural giving their ideas about life in George Washington's day. Such pride provides tremendous incentive.



Third graders paint with tempera to express their ideas of life in Holland.

**It is not only the learning process with
which we are concerned. We must also consider the end product.**

By ANNA DUNSER

Art Director
Maplewood-Richmond Heights Schools
Maplewood, Missouri

It was once said that the American soldier had more ingenuity than the soldiers of other countries. Any time a group of American soldiers had time on their hands they organized something — a show, a band or orchestra, or some other form of entertainment. A writer speaking of this characteristic of the Americans said he didn't know whether it was taught or if it was caught but they seemed to have an inventive mind. Where do the Americans get their initiative, their inventiveness, their imagination? Is there just naturally an abundance of it in their makeup, do they get it from other people, or is it taught?

Perhaps the schools are attempting to help young people put ideas together, to discriminate, reject, choose and combine ideas to come up with something new so that the general happiness of the community or the nation can be raised to a higher level.

If such training is to be found inside the walls of the classroom where does it appear — in the elementary school, in the secondary school, or in the college and university? In which class-

room shall we look for it? Is it within the province of the English teacher or the social science teacher? Does the instructor in mathematics concern himself with inventiveness? Is it in the industrial arts department?

How can we recognize the kind of teaching that causes the pupils to weigh, decide, and act? It is possible by looking for the end product. We have often said that when a child produces something it is not the end product that is important but what the activity has done to help the child grow in power to invent.

We need to qualify that statement by saying the teacher's goal is different from the child's. Her goal is to make changes in the child that make him continue to be inventive — or to put it another way to make him the kind of person who makes decisions and acts upon those decisions for the general good. But there is no training of this sort without an end product. The pupil is not getting the right kind of training unless he carries his work to an end product.

In the industrial (continued on page 45)



Chalk on wet paper gives fourth grades chance to express their thoughts and feelings.

FOURTH OF A SERIES
LOOKING AND LEARNING

How To Learn To See

1



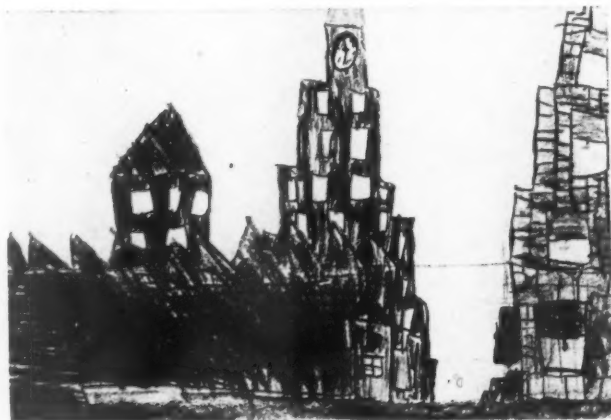
The child's first need

is to understand. The teacher must

give simple interpretations

which help the pupil

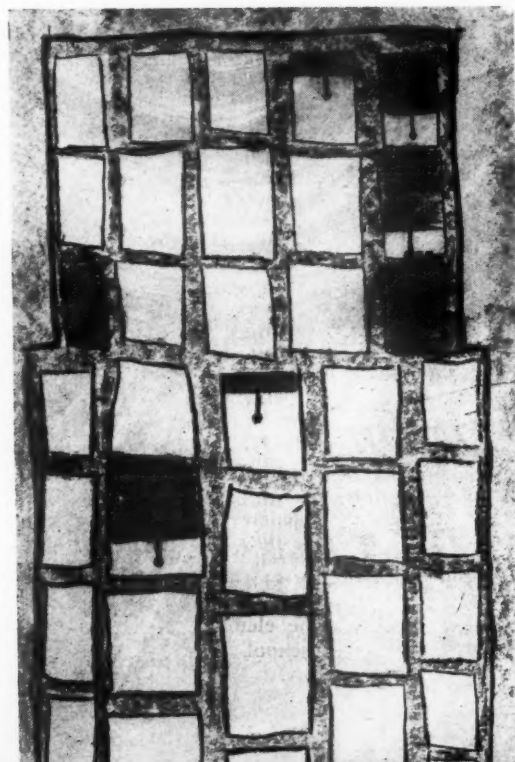
see what he wants to draw.



2

(1) This is what Daniel saw in New York. (2) James saw a tall building with a clock, (3) while Teddy's New York is a world of windows. (4) Emily draws a happy sun.

3





By GLEN KETCHUM MARESCA

Supervisor of Art
Stratford, Conn., Public Schools

Did you ever visit a big city like New York? What did you see? "So many things," you may say, "that it made me dizzy!"

New York made Daniel dizzy too. Daniel is six and New York was very big and confusing. Then, from the top of the Empire State Building, Daniel saw a bird fly by. When he got home he painted a picture of New York. We know what Daniel saw.

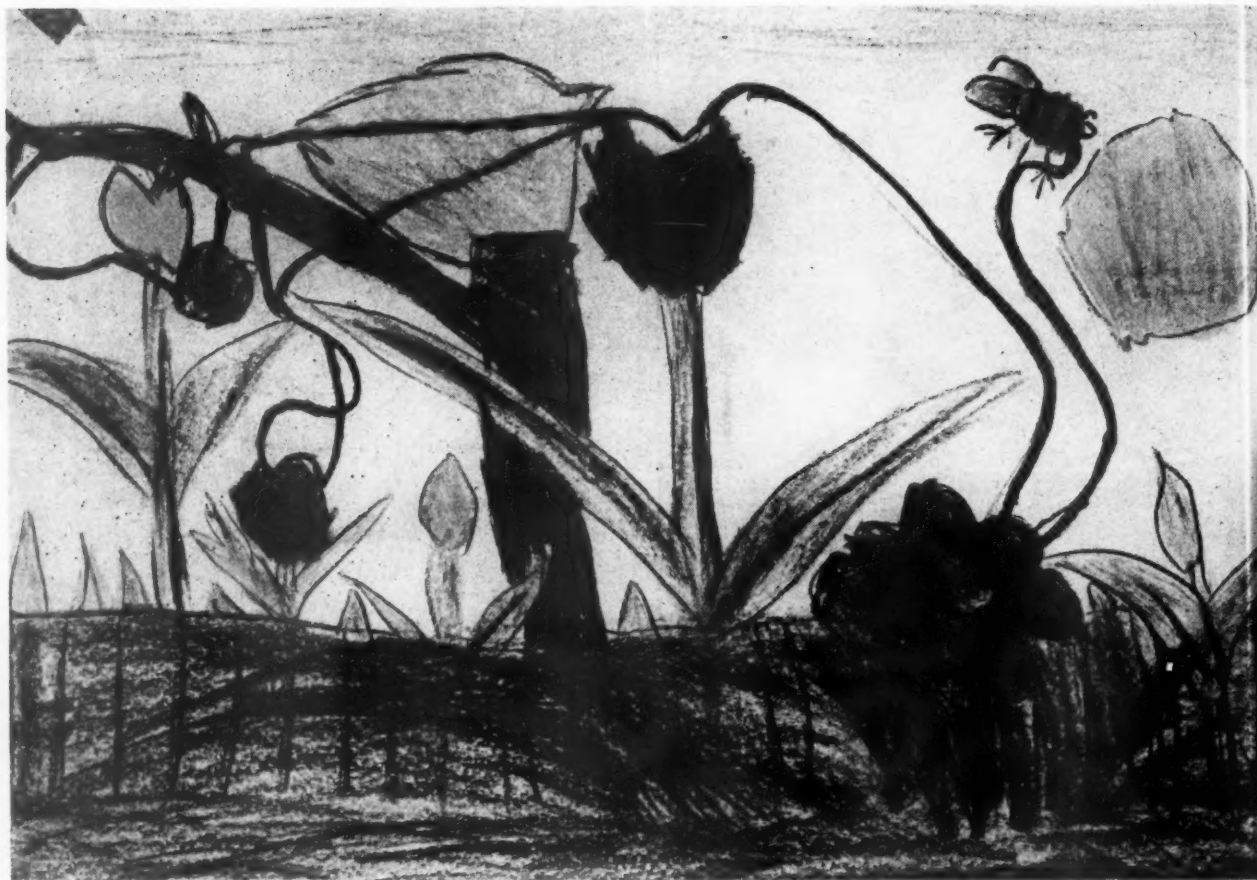
James drove to New York with his parents. Every now and then they would stop and look at things. They talked about everything they saw. James drew lots of different pictures when he came back. We think he saw a great deal in New York.

Eight year old Teddy went to New York too. We do

not know just what he did there, but the picture he drew when he came back is very eloquent. His "New York" is a wall with empty windows, yet Teddy gets very clear impressions of most things. He is a "good drawer" according to his classmates. He spends a great deal of time drawing space ships, rockets to the moon and interplanetary battles. His detail in such pictures is precise, careful and remarkably complete.

He remembers it from comic books and the TV screen. His teacher is concerned about it. She wishes he would draw his own neighborhood with one half as much careful observation and skillful detail.

Well, why doesn't he? Why does he only want to draw an escapist world? Why didn't he see any-



5

thing worth drawing when he went to New York? One reason may be because the comic book and screen world are being continuously interpreted for him by experts, but *nobody bothered to help him see or understand what was around him in New York.*

Of course there are other reasons. "Seeing" out of doors is quite different and far more complicated than seeing pictures in a book or on a screen, which—even if moving—are flat and relatively small in scale. The world outside is big and three-dimensional. It is all around the child, under and over him as far as the eye can see. The child not only sees it, he breathes it, hears it, tastes it, feels it, smells it. This is not a picture. *It is an environment.* If he is like me and you and other humans, he is going to spend all of his life trying to understand this environment and adjust to it. As teachers, we want to help him adjust to it and understand it. This is one of our big objectives.

Is there a place for big objectives like that in the art program? There is more than a place. Such objectives cause the art program to make sense. One of

the major areas of art teaching is teaching observation, teaching the child to *look* at things and *see* what he is looking at with awareness and understanding. It is also a major step in helping the child to understand his environment. This is its two-fold value. An art lesson in observation is a method of interpreting the immediate environment as well. Both are a matter of continual interpretation of simple things. "It isn't the shovel that digs the hole — it is the man. Show the man *pushing*. His arms cannot push hard enough by themselves. His back has to push too." The teacher gives simple interpretation of an action the children are trying to draw.

"Small branches grow out of big branches. Twigs grow out of small branches. Leaves grow out of twigs. Can you see it? Then draw it." Simple interpretation again.

And again, "Does the road go up into the sky? Where are you going to end it? Where does it end out there? Take a look. See if you can figure out what happens to it."

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(5) Alice draws "Flight of the Bumblebee," (6) while Doris is more interested in a coal truck. (7) Allen takes a masculine view to give his interpretation of men shoveling dirt.

The emphasis is upon the *looking* and the *understanding*. We do not so much teach the child to draw what he sees, as we teach him *how to see what he wants to draw*. Once he has begun to learn that, drawing follows with relative ease. The drawing will show the teacher exactly what the child sees, what he understands and what he doesn't understand. Where he doesn't understand he needs help. When he understands and sees clearly, the drawing will show it and we will say it is a "good drawing." By that we mean that it is satisfactory for his level of development this year. If he goes on drawing the same way next year we are going to feel that it is still good. After all, his art expression like everything else about him has to go through that painful process of growing up.

Here are a few things you might like to try.

Take your class for a walk to the corner store. Discuss it as if it were a picture. Ask the children about the colors they see, the shapes, related sizes and so on. And don't forget the surroundings. What do they

see on each side of the store, above the roof, on the sidewalk or street in front? Try to do all this with some of the loving art the story teller brings to a description of a market place in Mexico. But don't you do all the talking! Your job is to help the children to develop their own ability to see, interpret and discuss. Now watch what appears in the pictures they draw back in the classroom. Then repeat the process on other corners in other seasons.

Try this. Discuss with the children what they see on their way to school. Encourage descriptions of the buildings they pass, the sizes, shapes, kinds of roofs, side yards, stores, traffic, trees. See how much they can remember from their walk or ride to school. Then some day have them make a picture of it first thing in the morning.

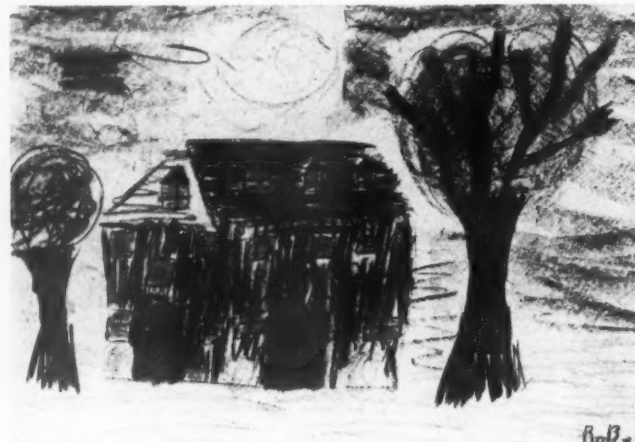
Have the children look out of the classroom window as preparation for making a picture of "The View from Room 23". When they have finished, have them look again and this time promote discussion of what they see out there. Ask leading questions to draw



8



9



10



11

(8) For his first picture, Richard tackled the easiest thing in view and ignored everything else, (9) but for his second he faced and overcame more complicated problems bravely and with ease. (10) Robert left out the street in his first picture because he didn't understand how to draw it when trees were in front of it. (11) He succeeded very well in his second picture. (12) Patricia shows unusually high visual perception but she saw nothing beyond the houses in this picture. (13) But after she learned to see, the drawing of her trees also improved.

12



out what they see. Then have them make a second picture of "The View from Room 23".

We have some before-and-after pictures that were made like that. The whole experience took less than an hour. It was tried in classrooms where it had never been done before.

The children's ability to draw will not be revolutionized in one hour but their eyes may be opened enough for them to see a lot more of what they want to draw. Some of their basic problems in drawing will be brought out, too, such as "How can you draw a house next to the street when the street slants?" or "What color is the street?" and "How can you draw the street when a telegraph pole is in the way?"

Most of the answers come from children. Thoughtless answers bring immediate rebuttal from other children. Teacher steps in when she is needed. Sometimes "Are you *sure*?" is enough to insure a re-consideration of the problem. Sometimes she says "That is confusing. Let's go to the window and see if we can figure it out." (continued on page 49)





THE GLADIATORS

JUNIOR ART GALLERY

FOR YOUR BULLETIN BOARD



When confronted with the problem of making a quick action drawing with the use of a broken matchstick and India ink, I almost immediately thought of the prize ring. With its fury and excitement I considered it an ideal subject for this special prob-

lem. Taking my inspiration from my love for boxing, I set to work on my drawing, "The Gladiators."

The matchstick medium is basically a very simple one. The only equipment required is India ink, a broken matchstick, and the idea fixed in the mind that this should not be a labored drawing, but that the picture should be done simply and spontaneously.

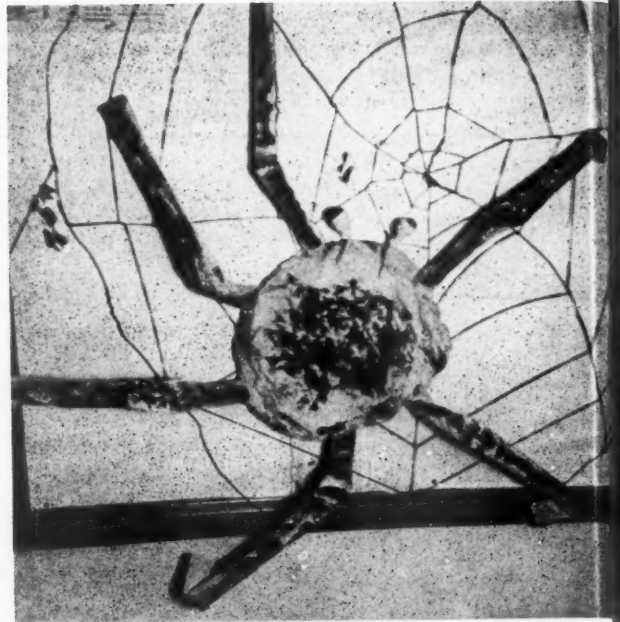
Since the medium offers more freedom of expression than does drawing with pencil or pen, the result can be quite unique and original.

Victor Ford

age 16
Shaker High School
Shaker Heights, Ohio



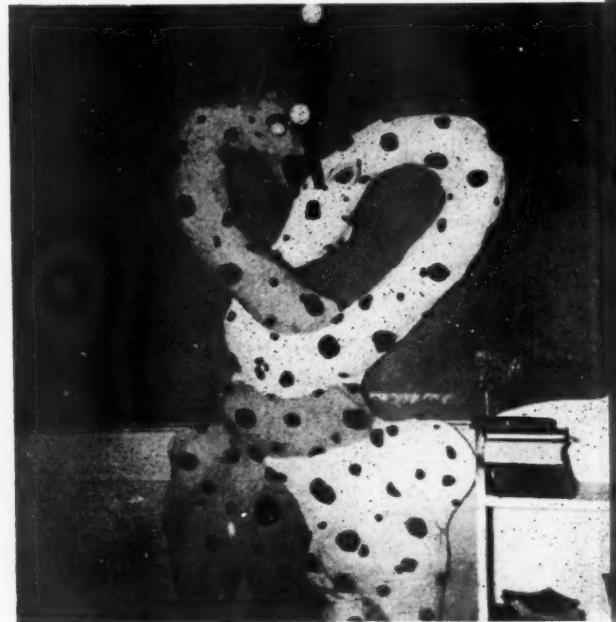
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NEWSPAPERS COME TO LIFE...

By **WILLIE MAE IVEY**

Supervisor of Art Education
Arlington County, Virginia

The things children can accomplish with newspapers are amazing — not only by reading, but by creating art objects of paper mache. By means of paper mache the elementary school children of Arlington County, Virginia, have brought newspapers to life.

As you may see from the photographs here a very large horse and rider was made to tie into a rodeo theme at one of the elementary schools. A cow was made after a trip to the dairy. A merry-go-round was a wonderful idea one third grade used at circus time. Amusing oxen were created. In one first grade at Hallowe'en time a witch nearly four feet tall and five feet wide was created — assembled on a bulletin board with her usual accessories of cats, moon, housetops and broomstick. All of these were made from newspaper and had a fine three-dimensional effect.

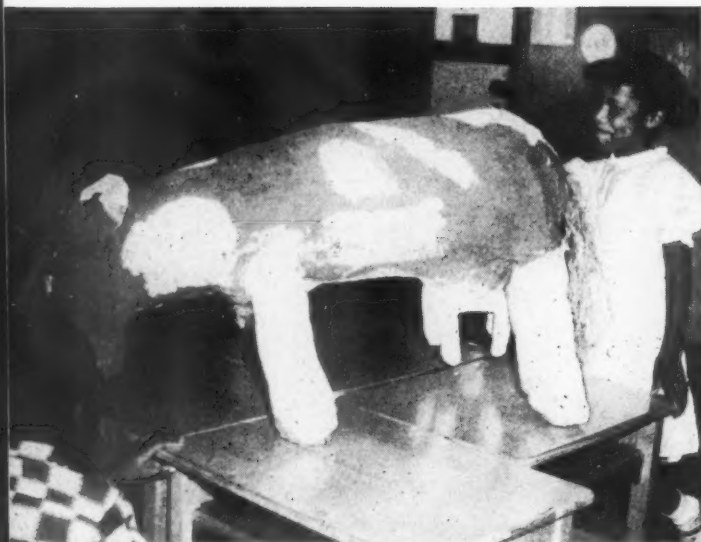
We mostly use newspapers for these purposes by rolling newspaper for the form and applying inch-wide strips dipped in wall paper paste (a drop of oil of cloves or wintergreen keeps it from sour-



- (1) A paper mache man rides a paper mache horse.
- (2) Spiders are fun — to make. This giant has a body 15 inches across with legs 12 to 18 inches long.
- (3) Four little boys provide eight little feet for two big paper ox bodies.
- (4) Necking party is okay if it's two paper mache giraffes. These are five to six feet tall.
- (5) Sixth grade pupils look over paper mache animals.
- (6) Merry-go-round of "animules" is so-called because they are make-believe animals.



7



8



9

(7) Paper mache horse is interesting study by young child. (8) Cows, too, are made of newspaper — enough for a whole farm. (9) Pupils are proud of the "animules" which encourage imaginative approach to art.

ing). Several layers are applied to get a smooth coat. It's allowed to dry, then painted and character added. For a hard, shiny surface we use shellac.

Our creations filled the display cases, occupied honored spots in the rooms and made wonderful table displays.

A humorous life-size scarecrow assumed an important role in a fall scene in one of the third grades. It was produced by group cooperation, with two children working on the head, two on the body, and one on each limb. The rest of the class worked on the background, using colored chalk for the

brilliant sky and fields, with newspaper cornstalks, pumpkins and so forth to complete the scene.

How colorful it was! Big blobs of newspaper rolled up, rounded and tied at the bottom made heads — from a black cat's to a queen's. A double sheet of newspaper stuffed with wads of other sheets and tied at the waist made a body. Sheets rolled the long way gave fine substantial limbs.

After such a project nears completion it is covered with poster paints and assumes a sparkling personality. All that is needed for such an exciting activity is lots of newspaper, string, paint and an idea. It's fun to bring newspapers to life! •

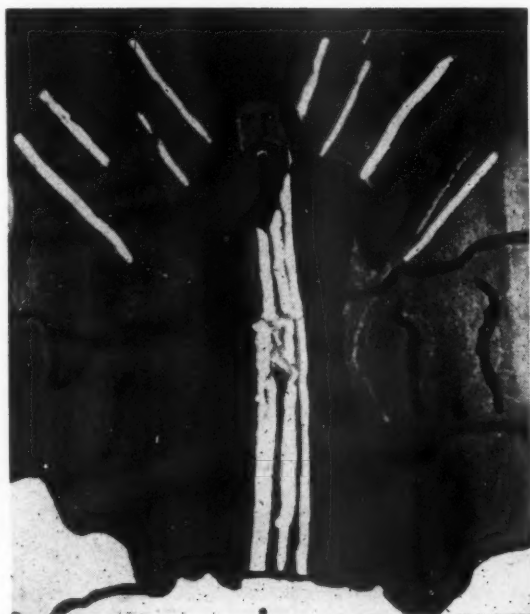


ART TEACHES THE BIBLE

Experiment in religious instruction
engraves Bible lessons on young minds.

ST. PHILIP'S IN-THE-HILLS

Catalina Foothills
Tucson, Arizona



1 The LORD said to Moses, "Speak to the people of Israel . . . And let them make me a sanctuary, that I may dwell in their midst. According to all that I show you concerning the pattern of the tabernacle, and of all its furniture, so you shall make it. They shall make an ark of acacia wood . . . And you shall put into the ark the testimony which I shall give you." Exodus XXV.

2 And all the able men among the workmen made the tabernacle with ten curtains . . . Bezalel made the ark of acacia wood . . . He also made the lampstand of pure gold . . . three branches of the lampstand out of one side of it and three branches of the lampstand out of the other side of it . . . He made the holy anointing oil also, and the pure fragrant incense, blended as by the perfumer. Exodus XXXVI, XXXVII.





- 3 So, when the people set out from their tents, to pass over the Jordan with the priests, bearing the ark of the covenant before the people . . . The waters coming down from above stood and rose up in a heap far off . . . and those flowing down toward . . . the Salt Sea, were wholly cut off; and the people passed over opposite Jericho. Joshua III.



- 4 And the seven priests bearing the seven trumpets of rams' horns before the ark of the LORD passed on, blowing the trumpets continually . . . On the seventh day they . . . marched around (Jericho) seven times. And at the seventh time . . . Joshua said to the people, "Shout; for the LORD has given you the city . . ." Joshua VI.

art studio. Incorporated into the service of worship was a dramatic presentation of the day's theme — later to be transferred into art form by each pupil.

Art mediums grew with this new idea until we were experimenting with all kinds of materials and processes.

The large expanse of bare wall in our new quarters offered an incentive to plan a mural. For subject matter we chose the story of the Ark of the Covenant since we felt it had not heretofore been profusely illustrated. Also, it would have the additional value of stressing the importance of the Tabernacle and the Ark in the lives of the Hebrews. First we traced the history of the Ark and selected

the events that would make interesting pictures. Some of these had already been illustrated effectively by individuals in our class and could be used as a basis. Earlier in the year, a group of children had made a scale model of the inside of the Tabernacle. Much research material was utilized. Reproductions of famous murals were shown: Michaelangelo's Sistine Ceiling, the Story of the Cross by Pierre de la Francesca, Murals from the Mayan Bonampot Temple, and examples of modern murals. Use of the same colors throughout large figures and (continued on page 48)



- 6 So the Philistines fought . . . And the ark of God was captured . . . then the Philistines took the ark of God and brought it into the house of Dagon . . . And the next day, behold, Dagon had fallen face downward on the ground before the ark of the LORD, and the head of Dagon and both his hands were lying cut off upon the threshold. The hand of the LORD was heavy upon the people . . . and he terrified and afflicted them with tumors . . . 1 Samuel IV, V.



- 5 Now Israel went out to battle against the Philistines . . . and was defeated . . . And the elders of Israel said, " . . . Let us bring the ark of the covenant of the LORD here from Shiloh, that he may come among us and save us . . ." So the people sent to Shiloh, and brought from there the ark of the covenant of the LORD . . . and the two sons of Eli, Hophni and Phinehas, were there with the ark of the covenant of God. 1 Samuel IV.



- 7 And the Philistines called for the priests and the diviners and said, "What shall we do with the ark of the LORD? Tell us with what we shall send it to its place." They said, "If you send away the ark of the God of Israel, do not send it empty, but by all means return him a guilt offering . . . make images of your tumors and images of of your mice that ravage the land, and give glory to the God of Israel; perhaps he will lighten his hand from off you . . ." The men did so, and took two milch cows and yoked them to the cart . . . And they put the ark of the LORD on the cart, and the box with the golden mice and the images of their tumors. And the cows went straight in the direction of Bethshemesh . . . 1 Samuel VI.

- 8 Now the people of Bethshemesh were reaping their wheat harvest in the valley; and when they lifted up their eyes and saw the ark they rejoiced to see it . . . The great stone, beside which they set down the ark of the LORD, is a witness to this day in the field of Joshua of Bethshemesh. 1 Samuel VI.

Verses from Standard Revised Version
of the Old Testament

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Second City

(continued from page 14)

framed reproductions for halls and classrooms. Classes for gifted children from the public schools are provided at the Art Institute of Chicago through the auspices of the Raymond Fund.

Teachers instructing in art at all levels are given professional assistance by the 18 Supervisors of Art and the Director of Art. Workshops are conducted by every supervisor one day each week after school at the elementary level, and another day at the secondary school level. Teacher attendance at these workshops is voluntary. In addition, the supervisory staff of the Division of Art teaches an average of 14 college classes in art education on the staff of the Chicago Teachers College each year. These accredited classes are provided tuition free to Chicago teachers as a part of the in-service program. The creative art and craft work of the Chicago public schools is actively supported by parent groups in the community. Parents have volunteered to hang exhibits, take part in workshops, and further interest community agencies in the art and craft program of the schools. Teacher committees have developed designs for art equipment and art rooms for the Chicago public schools. Some of these functional work areas will be constructed this year.

Chicago teachers believe that creative art and craft activities introduce children to a new world—one in which the finest flowering of the democratic spirit lies at the base of all activity. Respect is given to all children. The creative art or craft product is judged valid if the young person has enjoyed making it and if he has approached the problem in a way which is peculiarly his own. Although only a small percentage of Chicago's children and adolescents go on to become adult artists, it is known that a great many graduates continue to express themselves in an art medium as a part of their leisure time activity. It is hoped that the individual quality of the thinking they have all been encouraged to do in this field of creative endeavor will carry over into every other phase of their adult lives. •

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AUDIO-VISUAL

Details. Slides and filmstrips of the Museum of Modern Art collections. Herbert E. Budek Co., Inc., Dept. JA, 55 Poplar Ave., Hackensack, N.J. See Shop Talk. No. 249.

Folder. Raymond & Raymond, 40 East 42nd Street, Dept. JA, New York, N.Y. See Shop Talk. No. 268.

Picture lists and samples of Artext Juniors. Artext Prints, Inc., Box 70-D, Westport, Conn. Adv. on page 42. No. 255.

BOOK LIST

Catalog, "Annotated List of Books For Supplementary Reading", and details about book exhibits. Children's Reading Service, Dept. JA, 1078 St. John's Place, Brooklyn 13, N.Y. See Shop Talk. No. 271.

BRUSHES

School Brush Circular. M. Grumbacher, Inc., 484 W. 34th St., New York 1, N. Y. Adv. on page 42. No. 234.

Catalog. Delta Brush Mfg. Corp., 119 Bleeker St., New York 12, N.Y. Adv. on page 48. No. 204.

CERAMICS

Seramaglaze folder and price list. Favor, Ruhl and Co., Dept. JA, 425 S. Wabash Ave., Chicago 5, Ill. Adv. on page 45. No. 227.

CLAY MODELING

Folder, "Modeling With Clay". Milton Bradley Co., Dept. J-310, Springfield 2, Mass. Adv. on page 47. No. 267.

CRAFT SUPPLIES

Catalog. J. L. Hammett Co., 266 Main St., Cambridge, Mass. Adv. on page 50. No. 211.

★Catalog. Send 25 cents to Dearborn Leather Co., Dept. A-12, 8625 Linwood Ave., Detroit 6, Mich. Adv. on page 48.

List of Supplies. Dearborn Leather Co., Dept. A-12, 8625 Linwood Ave., Detroit 6, Mich. Adv. on page 48. No. 210.

Catalog. Griffin Craft Supplies, 5626-M Telegraph Ave., Oakland 9, Calif. Adv. on page 48. No. 212.

Catalog. Thayer and Chandler, 910 W. Van Buren, Dept. JA-2, Chicago 7, Ill. Adv. on page 48. No. 239.

ENAMELING

★"Enameling Handbook and Catalog". Send 50 cents to The Potter's Wheel, Dept. JA, 11447 Euclid Avenue, Cleveland 6, O. See Shop Talk.

FELT TIP MARKER

Flo-Master School Bulletin. Cushman and Denison Mfg. Co., Dept. J-7, 153 W. 23rd St., New York 11, N.Y. Adv. on page 42. No. 229.

FOLDING TABLES

Literature. Midwest Folding Products, Roselle, Ill. Adv. on page 42. No. 266.

LEATHER

Catalog, "Everything for Leathercraft". Tanart Leathercraft Co., 149 N. 3rd St., Philadelphia 6, Pa. Adv. on page 50. No. 221.

Catalog. J. C. Larson Co., 820 S. Tripp Ave., Dept. 2702, Chicago 24, Ill. Adv. on page 50. No. 225.

Supply Folder. Osborn Bros. Supply Co., Dept. JA, 223 W. Jackson Blvd., Chicago 6, Ill. Adv. on page 50. No. 222.

★Catalog. Send 25 cents to Osborn Bros. Supply Co., Dept. JA, 223 W. Jackson Blvd., Chicago 6, Ill. Adv. on page 50.

MUSIC

EMB Guide. Equipment, supplies, and teaching aids for every phase of music education. Educational Music Bureau, 30 E. Adams St., Chicago 3, Ill. Adv. on page 50. No. 231.

PAINTS AND CRAYONS

Folder. Binney & Smith Co., Dept. SA, 41 E. 42nd St., New York 17, N.Y. Adv. on page 4. No. 265.

Crayrite Crayons. 8-stick package and folder "Getting the Most Out of Crayons", Milton Bradley Co., Dept. JA-19, Springfield, Mass. Adv. on page 2. No. 254.

PAPER PRODUCTS

Price List. Bienfang Paper Company, Dept. JA, Metuchen, N.J. See Shop Talk. No. 269.

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BOOKS OF INTEREST AND AUDIO-VISUAL GUIDE

IVAN E. JOHNSON

Children and the City, Olga Adams, published by the Michael Reese Planning Staff, 29th and Ellis Avenue, Chicago 16, Illinois, 1952, \$1.00.

Olga Adams, the well-known Chicago educator, has written a small book, *Children and the City*, which could easily be considered one of the best books published this year for the teaching of art. It is not an art book; it was not intended to be. It is the story of how a group of children taught by Miss Adams studied their environment (in this case, Chicago) and used art to visualize the city as they saw and felt about it. Housing, city planning and people living together as neighbors are among the problems explored by this group of primary children.

As if to examine their neighborhood more closely, Miss Adams's students decided to give form to the ideas they held about the city. With creative materials and the floor as a planning board, the community most familiar to these children began to arise in their classroom. *Children and the City*, in its many beautifully illustrated pages, shows the freshness and directness with which these children used art materials to project the characteristics of their city. Working either in groups or as individuals they developed a group of pictures and cardboard constructions that reflected the things they were discovering and observing. The need to know how a building is planned, how streets are laid out and how a city differs from other communities was among their basic concerns.

The value of *Children and the City* to teachers of art lies in the picture of how children can utilize art as a means of communicating ideas, particularly those things with which they are deeply concerned. This book is beautiful in format and simply written. Miss Adams may not have intended to write an art book but she has given us a book which shows us how simple materials and well-known media can be used with children in a creative way.

Elementary Teachers Guide to Free Curriculum Materials, Ninth Annual Edition, 1952. Edited by Patricia Horkheimer, Paul T. Cody and John Guy Fowlkes. Educators Progress Service, Randolph, Wisconsin, 1952, \$4.50.

Each year the Educators Progress Service, Randolph, Wisconsin, publishes a compendium of free

materials for teaching in the elementary school.

The price of a copy is usually regained by teachers who seek out the free materials it lists. The editors wisely select items that have been checked for their effectiveness in teaching. Each item is annotated and, since this book is published annually, is currently available at the source listed. Those teachers who must constantly scrounge for free materials to make their budgets stretch find a publication like *Elementary Teachers Guide to Free Curriculum Materials* a handy thing.

• • •

Early American Design Motifs, Suzanne E. Chapman. Dover Publications, Inc., 1780 Broadway, New York 19, N.Y. 1952, \$3.95.

Miss Suzanne Chapman of the staff of the Boston Museum of Fine Arts has edited a book of Early American design motifs that contains some good material. The author has prepared numerous illustrations of material seldom seen and too widely scattered for all collectors to find. The illustrations are simple and in character. The section devoted to animal and bird motifs is the most charming. Miss Chapman's collection of motifs unfortunately ignores Americana outside the East Coast although items created as late as 1862 are included.

• • •

Your Child Can be Happy in Bed, Cornelia Stratton Parker, Thomas Y. Crowell Company, New York 16, N.Y., 1952, \$2.95.

This column usually centers its attention on books that will be useful to teachers. *Your Child Can be Happy in Bed*, a book written primarily for parents, contains material which will be of interest to teachers as well as parents even though it was prepared with the house-bound child in mind. The author has written of creative art for the child who must remain in bed because of illness or handicap. Realizing that most of her readers would be uninitiated in the matter of materials, ways of working and ways of counseling the child, the author has written a very simple yet very complete book with illustrations about creative activities that are in keeping with the needs and interests of children. The reader is advised that creative activity should not be considered as busy work but as a learning experience for the child.

The end product is not emphasized; the process

is made a fascinating and pleasurable experience for the bed-bound child. It is rather surprising to find there are no limits put on types of materials other than the capacity of the child to use them.

For example, Mrs. Parker suggests clay for the child confined to his bed. It would seem that this material could be used only in case no contagious disease exists or in case the dampness of the clay does not affect the child. The suggested uses for clay are good and the ways of obtaining it and keeping it are described well.

Your Child Can be Happy in Bed includes excellent material about music, games, stories and science for the child confined to bed. This material is not treated as isolated activity, it is suggested that each interest of the child relates to another.

Perhaps the most remarkable thing about Mrs. Parker's book is her understanding of the child's growth and development under such circumstances. She urges the parent to see art as a way of contributing to the child's well-being.●

Inventive

(continued from page 27)

arts workshop the boy saws, hammers, planes and performs similar acts by which he gains skill in the use of the tools. But if he makes nothing the work is barren, lifeless, unsatisfactory. The instructor may say he will have the ability to make things after he leaves school. But he has not formed the habit of carrying a piece of work to its logical conclusion. He has added nothing to the comfort or pleasure of living.

The instructor may say the student does make something. Each member of the class has made a book rack. Each has learned to follow directions so well that all produced identical book racks.

But what new thing was added? Did he try out various kinds of woods and choose one after considering the advantages of each? Did he consider the different shapes for the ends and choose the one that, because of the proportion of

parts, would be most pleasing to the eye?

It is possible that in the industrial arts classes may be found some of the teaching procedures which encourage inventiveness. They have the advantage of having tools and material with which to create.

We look into a primary room. There the children have materials and tools, too, but not those of a high school industrial shop. They have paper, scissors, paste, chalk, paint, clay, cardboard, cloth, and other materials and tools. Whatever they use, they produce something.

They may use other material than the space-filling kind. They may work with words or sounds. No matter whether it is a rhyme, a tune, a story, a painting, or an abstract design, they come out with something to show for their efforts. Those compositions or inventions are important. They give satisfaction, pleasure, confidence and courage. The end product is important to the teacher by showing her that her teaching bears fruit.

If these compositions have nothing new or different about them they have added nothing to the sum of living. But if there is something of the child in the product, his judgment, his thinking and decisions, then the piece of work is unique. The teacher may have much satisfaction in knowing that the child is forming the habit of thinking, deciding, carrying his ideas into actions.

In the intermediate grades we may look for encouragement of the inventive mind. Of course, in art classes the children are being inventive if the work is really creative art. But if the pupils are making something to take home to Mother or for some outside organization they may be doing the work entirely according to directions, making no decisions of their own. In that case they are getting no practice in carrying out their own ideas. To deprive the children of a chance to think for themselves is a serious charge and cannot be justified by saying the children are making something useful. They could do that in a factory through mass production. But that would not be education.

In the English classes there can be encouragement and development of the inventive mind. Let each teacher ask herself "Is there an end product? Are the children acquiring desirable skills and habits by coming up with a composition in which they put something of themselves? Are they writing original stories? Only occasionally? Or every day? Perhaps several times a day?

What of the social studies teacher? She may have no paints, or clay or wood or cloth in her classroom but the pupils probably have paper and pencil and they have words and the newly gained information from their text or references. Are they making use of these to build something? Are they weighing the possibilities, making decisions, and coming forth with original stories with the history and geography information woven into their products?

The teacher may ask, what of a spelling class? How can the children come out with a composition? There should be no separate spelling class. Spelling is a part of writing. Writing is a way of expressing opinions and feelings. It is all a
(continued on page 50)

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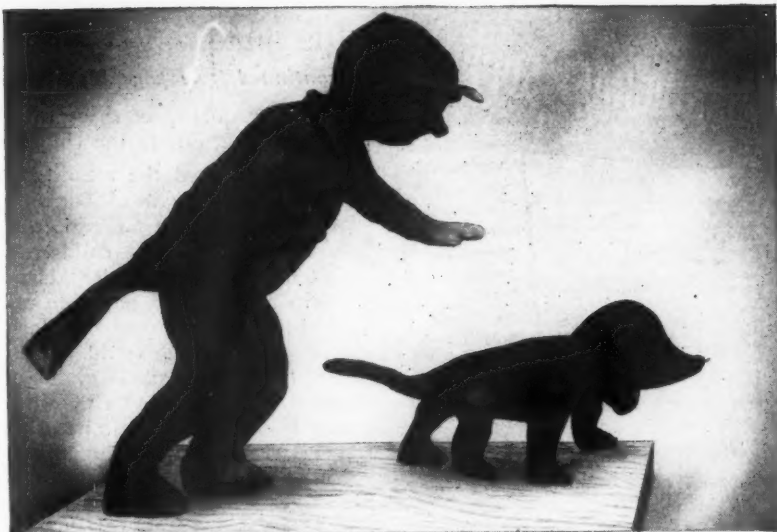
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The Bible

(continued from page 40)

decorative quality of space filling were pointed out to the children.

We then invited the art director of the public schools of Tucson to show us how to get a mural group started. She had the children in committees make small sketches from which to work and then called one child at a time "to block" in what he felt he could. Everyone contributed and evaluated. Later, a color scheme for the whole mural was chosen from one of the small sketches. Building paper

which had been used to protect the exhibition board offered an adequate size and a good neutral background to work on. The papers were cut in several sizes so as not to limit the designs. They varied from approximately 3 x 4 feet to 3 x 10 feet. These were tacked to the walls while the children blocked in their ideas with white chalk and were then placed on the floor to avoid dripping when they were ready to paint.

We would suggest beginning murals when the children have had enough experience to become venturesome in attempting figures and working on a large scale. This activity took from five to six Sundays. It was interesting to watch some stay by a mural until it was finished, while others moved about freely helping on many.

Seeing these children working freely, cooperatively and enthusiastically was satisfying to the church leaders and they are interested in promoting more of these group activities.

We all found just how exciting the Old Testament is. •

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Looking and Learning

(continued from page 33)

Someone may justly ask, "Do children *have* to draw just what they see?" Certainly not, but in our experience it is almost inevitable that they are going to try to. So we will help them to see.

Of course children "see" in many more ways than the poor, limited adult. Our greatest care when offering "help" should be not to interfere with the child's own personal and particular way of seeing. All vision is not physical and children see emotionally with their hearts, and mentally with their "mind's eye" far more naturally and easily than we do. Some of the most delightful pictures by young children are painted with the heart and the mind. Here teacher strictly keeps hands off.

Five-year-old Emily painted a picture of a happy day. She didn't see such a scene somewhere. She didn't reason it out. Her brush just painted a nice, round sun and Emily's heart did the rest.

Seven-year-old Alice drew the "Flight of the Bumblebee." She listened to the music. Her teacher talked about what the music meant. Alice's inward vision was beautiful and sure.

Doris' coal truck and Allen's men shoveling dirt from a truck are examples of outward vision that is beautifully sure. Somebody has been opening doors for all these children. Let us hope there always will be someone to open them.

The process works in reverse, too. Children open many doors for teacher.

One fine day in April a teacher took her class of nine-year olds down to the center of town to see the important civic buildings, the town hall, fire department, police station and so on. Next day they made pictures of what they had seen.

About one third of the pictures featured an old fashioned sleigh.

That afternoon teacher went down town to take another look. The sleigh was there. It stood in front of a small antique shop tucked away inconspicuously among the important buildings. The child-

ren had made their own evaluation of what was important.


That teacher opens doors best who herself knows how to "see."

Do you see things — or do you just look at them? What kinds of things do you see? Can you look at a scene and catch the significant facts which tell the essence and the character of the place? That's what the expert photographer does,

the artist, and also the child. Very significant facts at specific times and places were the sleigh on Main Street in April, the bird more important than the Empire State Building, the wall with the empty windows.

Happily it requires no special technique, no expensive art materials or tools, no great amount of time

(continued on page 50)



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With corn, potatoes and spaghetti, **STARCHY PETE**, above, is vitamin cheat. **MRS. VAN TOP** has parsley hair, cabbage face, carrot nose and slices of radishes for mouth. **MR. MOSS** has whole potatoes



MRS. VAN TOP is a Vitamin Flop. She regards salads the be-all and end-all of a good diet.



MR. MOSS is own food boss. He thinks potatoes and meat a diet sufficient for him.

for arms, shredded potato hair and moustache (cardboard is painted to look like steak and chops).

Other ideas are: **MRS. PEELER** is a Vitamin Stealer; she pares the way to vitamin deficiency. Use apple peelings for hair, potato peelings for face, carrot peelings for nose and so on. Then, **FADDIST PEARL** is a Salad Girl; she thinks salads are the only important thing. Her face can be one-half of grapefruit, banana neck, cress necklace, lettuce blouse.

MRS. BOILER is a Vitamin Spoiler; she cooks away or pours down the sink all the vitamins. You might use a strainer for face, carrot top hair, slice of turnip for nose, tomatoes for mouth and carrot for eyes.

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Fear

(continued from page 17)

the solution? It is a defeatist attitude to say, "It is impossible to do anything." But it is pretty hard to tell an adult with inhibitions not to be afraid. Constant encouragement by the teacher of adults, and repeated compliments upon finished work, will tend to help and soften fear. Once an adult has a success several barriers of fear are cut down. Constant repetition of successes eventually will eliminate fear. Praise and encouragement are the weapons to fight our fears. They must be practiced and used until they are well worn. And with this practice, fears will be eliminated with old and young alike until creations in art become a happy and natural experience to every living soul. •

Looking and Learning

(continued from page 49)

or space to learn to "see". It is something we can do wherever we are and something we can help children do wherever we are.

The children will take to it so happily and naturally that to some conscientious teacher it may appear that she isn't "doing enough" or even that she isn't "doing anything" for them.

She need have no qualms on that score. If she has really helped the child to see his own environment with greater clarity and understanding she has enriched his entire life. •

Inventive

(continued from page 45)

part of the language arts with which children compose.

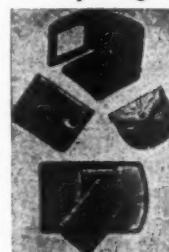
And certainly the pupils should build or produce something with the skills of arithmetic. Unless some use is made of the skills the children will not take them as a very necessary accomplishment.

Interest added to practice will develop desirable changes in the pupil in much less time than empty drills, meaningless figures and passive acceptance of information. •

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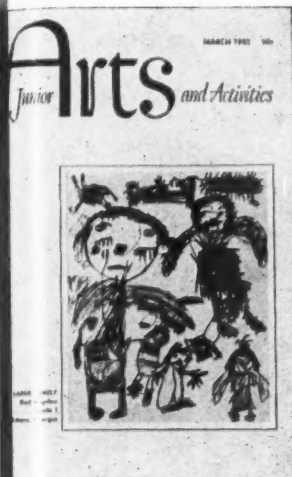
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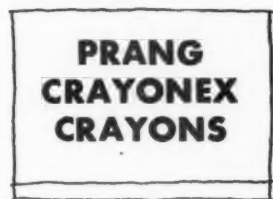
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